

# Quasi-Classes

## A Basic Fantasy RPG Supplement

Basic Fantasy Website: [basicfantasy.org](http://basicfantasy.org)

### Release 2

Copyright © 2012 R. Kevin Smoot

All Rights Reserved

Distributed under the terms of the

Open Game License version 1.0a

## INTRODUCTION

This supplement describes the use of “Quasi-Classes” with the Basic Fantasy Role-Playing Game rule system. If you do not already have a copy of the Basic Fantasy RPG rules, please visit the website and download a copy.

## QUASI-CLASSES

A Quasi-Class is a set of class-like options that can be layered upon another base-class in order to create additional character archetypes or types of characters that cannot be easily achieved by use of the typical class offerings. Each quasi-class has its own set of requirements and offers unique benefits in exchange for an additional experience point requirement.

The Basic Fantasy Community has a tradition of sharing various iterations of classes written by individuals. Each Game Master is the ultimate arbitrator of which (if any) classes or other supplemental material are used in his or her games. When there exists duplication or overlapping of such topics, there is no “right or wrong”, “official or unofficial”... as all such material is completely optional to begin with. When an option is desired in one's game, the GM is strongly encouraged to choose one distinct incarnation of the topic in question and stick to it, rather than allowing multiple varieties of the same subject.

### Archer (quasi-class)

Level	Range	Bonus Damage	Level	Range	Bonus Damage
1	+25%	-	11	+75%	+3
2	+25%	-	12	+75%	+3
3	+25%	+1	13	+75%	+3
4	+25%	+1	14	+75%	+3
5	+25%	+1	15	+75%	+4
6	+50%	+1	16	+100%	+4
7	+50%	+2	17	+100%	+4
8	+50%	+2	18	+100%	+4
9	+50%	+2	19	+100%	+5
10	+50%	+2	20	+100%	+5

The term Archer is used to describe characters who specialize in ranged-weapons. Individuals may refer to themselves by more specific names such as Crossbowmen, Longbow-men, Slingers, and the like depending on their specific chosen weapon type of specialization. Regardless of this weapon choice, all Archers use similar techniques and abilities.

The pursuit of ranged weapon mastery can be utilized by any base class, however the Archer is limited to weapon choices of that base class. In addition to requirements of their main class, an Archer must have a Dexterity score of 13 or higher. The Archer must also acquire an additional +10% experience in order to advance in levels.

While technically capable of using any allowed armors of their base class, Archers typically limit themselves to light or medium armors (leather or chain mail), as heavy armor generally negates their abilities. Archers are experts in one particular ranged weapon which they have certain benefits with. Archers may use many magical items, including but not limited to appropriate magical weapons and armor, generally only restricted as by their base class.

Archers must select a single ranged weapon type as their **Chosen Weapon**. With their chosen weapon an archer's effective range increases (see table above) and they receive a bonus to damage rolls to targets at short range (also above on table). An Archer wearing heavy armor or otherwise heavily encumbered loses the benefits of their chosen weapon.



Archers can take **Careful Aim** with any ranged weapon. By standing very still and taking aim they can increase their effective Dexterity bonus 'to hit' by +2. Because they stand still and concentrate intently on their target, the Archer loses any Dexterity bonus to their Armor Class, and they may not move at all during the round.

In addition to the combat related bonuses, Archers are skilled in the craft of their particular weapon choice, whether as a fletcher or the equivalent for other weapons. They are able to craft their own ammunition or even replacement weapons given reasonable resources and time, as determined by the Game Master.

**Barbarian (quasi-class)**

Level	Barbaric Toughness	Level	Barbaric Toughness
1	+1	11	+3
2	+1	12	+3
3	+1	13	+3
4	+1	14	+3
5	+2	15	+4
6	+2	16	+4
7	+2	17	+4
8	+2	18	+4
9	+2	19	+4
10	+3	20	+5

Barbaric Characters typically come from remote regions, the fringes of society, or sometimes regions where combat is at the center of society. They are consummate survivalists and are very hearty individuals. The defining feature of a barbarian is resilience. Warrior types from these societies is the norm, but individuals of many different classes may also have barbaric roots. Larceny is common to all societies, so Barbaric Thieves are possible. Barbaric Clerics are often rather shamanistic or follow totemic spirituality. Probably rarest are Barbaric Magic-Users, usually found only as hermits, as the societies that barbarians come from usually shun all things arcane.

Characters of barbaric upbringing might belong to any of the standard classes. Each Barbaric Character must abide by all the normal prerequisites and requirements of their base class, and in addition must have a Constitution score of 15 or higher. The Barbaric Character must also acquire an additional +10% experience in order to advance in levels. Barbarians are often a superstitious lot, and the Game Master may require one or more substantial personal taboos that the character must follow.

Characters from a barbarian culture are a tough bunch, and those who actually meet the conditions of the quasi-class have a quality called **Barbaric Toughness**. This Barbaric Toughness rating (see table) grants certain benefits.

- Firstly, when wearing light armor (leather) or unarmored, it reduces damage from each physical attack that the character suffers by that amount, down to a minimum of one point of damage from each attack. Non-physical attacks, namely magical effects, are not affected by this damage reduction, explaining much of the barbarian's aversion to magic.

- The Barbaric Toughness rating is applied as a bonus to saves versus Poison, Disease, or Environmental Conditions (such as cold exposure or heat exhaustion).
- The Barbaric Toughness rating is applied as a bonus to healing effects, whether from rest periods or healing spells (applied only once per spell, effect, or rest period).
- Barbarians are skilled outdoors-men and should be able to accomplish most mundane tasks associated with 'roughing it'. When necessary apply the Barbaric Toughness rating to such skill or ability checks as a bonus.

When considering taboos for the Barbaric Character, the taboo should be substantially limiting or otherwise come into play for the character while gaming. Taboos that are inconsequential should be avoided. The behaviors of barbarians often demonstrates why most civilized regions have such skeptical views of them. The player is encouraged to be creative in designing taboos for the character in question. Often the GM may require several taboos over the course of a character's career, one taboo for every five character levels is suggested, but it could be more or less depending on the Game Master and his or her campaign. Some example taboos follow:

- Character may not clean or bathe (often resulting in negative reactions).
- Character cannot have any possessions that he or she cannot personally carry (check encumbrance).
- Character will not utilize metal items (including weapons or armor), always using stone, wood, or bone alternatives.
- Character may not cut one's hair.
- Character may not touch a dead body, person of opposite gender, or certain castes.
- Character may not possess items of a certain color.
- Character makes daily offerings to spirits or totem.
- Character may not imbibe alcohol.
- Character may never ride upon an animal.
- Character has unnatural fear of a common animal.
- Character may not eat a common food type.

Some other odd behaviors to consider:

- Arcane caster must tattoo spell formula upon body instead of keeping spell books.
- Divination spells cast use odd materials such as bones, blood, and/or repulsive behavior.
- Spells of certain type are to be avoided. Choose type (examples: fire spells, summoning, teleportation/travel)
- Thieves may not steal a certain type of valuable (such as gems, certain precious metals, etc).

**Bard (quasi-class)**

Lvl	Deciph	Listen	Lore	Tumble	Song Slots (max. bonus)
1	10	30	1	10	2 (+1)
2	14	34	5	15	3 (+1)
3	18	38	9	20	3 (+1)
4	22	42	13	25	4 (+2)
5	26	46	17	30	4 (+2)
6	30	50	21	35	5 (+2)
7	34	54	25	40	5 (+2)
8	38	58	29	45	6 (+3)
9	42	62	33	50	6 (+3)
10	45	65	36	53	7 (+3)
11	48	68	39	56	7 (+3)
12	51	71	42	59	8 (+4)
13	54	74	45	62	8 (+4)
14	57	77	48	65	9 (+4)
15	60	80	51	68	9 (+4)
16	63	83	54	69	10 (+4)
17	66	86	57	70	10 (+4)
18	69	89	60	71	11 (+5)
19	72	92	63	72	11 (+5)
20	75	95	66	73	12 (+5)

Bardic characters are those who have learned history, oral tradition, music, and performance. They travel widely looking for inspiration for the next great ballad or epic poem. Regardless of their base class, such Bards are welcome additions to most adventuring crews, as they have several useful skills to assist other characters. Bardic characters must have a minimum Charisma score of 13, a Dexterity score of 11, and an Intelligence score of 11. Bards must pay an additional +25% experience in order to advance levels in their base class.

Bardic characters receive a +2 bonus on any saves associated with music, dance, performance, song, or singing, whether by spell or by a creature's special ability (other bards' songs, siren's song, pipes of pan, or similar effects).

Bards are limited to the weaponry of their base-class, but in addition are limited to one-handed melee weapons of the appropriate types. Bards may use armor and shields if their base-class allows, but are limited to light or medium armor types (leather or chain). Optionally the Game Master may allow some leeway with armor options, but it is highly recommended that adjustments (penalties) be assigned for such armor use. Suggested adjustments are summarized in the Bard Adjustments for Ability, Armor and Races table elsewhere in this document. Bards can

utilize magical items according to their base-class and may use musical magical items at increased proficiency (as determined by the GM).

Having strong musical background, a Bard's ear for music grants them the Thief ability to **Listen** at an equivalent level. The ability is generally used to listen at a door, or to try to listen for distant sounds in a dungeon. The Game Master must decide what noises the character might be able to hear; a successful roll does not mean that a noise has been heard, but rather that a noise might have been heard. The GM should always make this roll for the player. Also note that the Bard and his or her party must try to be quiet in order for the character to use this ability. If the Bardic character already has Listen from their base class (for instance, Bardic-Thief), then they receive an additional +10% bonus to reflect their extra skill.

Bards are also very inclined to acrobatic performance and dance, allowing Bards to **Tumble** and Evade quite well. When subjected to an area-affecting spell or similar situations, the Bard takes 1/2 damage if successful with his tumble check; 1/4 damage if the relevant Save is also successful. The tumble ability may also spare the Bard from situations such as parting shots by opponents when retreating. The Game Master may reference this ability for other such situations as he sees fit.

Because they travel widely collecting historical details, legends, and various bits of locale lore, Bards have the ability to come up with useful information. Often this **Lore** ability allows a Bard to intuitively put together details regarding locales, notable persons, or even details about magical items. In any event, the Game Master is warned not to give out full or detailed information, but rather vague bits of lore that may or may not be entirely accurate. Information outside the milieu or other meta-game information is never made available to characters.

This collecting of information from various sources also predisposes a Bard to be able to translate or read various writings (regardless of language used) through comparison, deductive reasoning, and sometimes a bit of guesswork. It takes about 10 minutes to **Decipher** text consisting of a page of normal sized handwriting, whether successful or not in translating the script. The Game Master may adjust the chance of success and time requirements for various factors such as size of texts, obscurity of language, or even penmanship.

The Decipher text ability can also be used by the Bard to cast spells from scrolls, regardless of the scroll's associated class. The reading takes the entire round, and the Bard can do nothing else during that time, not even defend himself (-4 penalty to AC and no Shield or Dexterity

bonus). Any such spell scroll is consumed by the attempt, and the chance of success is modified by -5% per level of the spell. For instance, a 9<sup>th</sup> level Bard (50% basic chance) consuming a Fireball Spell (-15% for 3<sup>rd</sup> level spell) has a 35% chance of success. Such spells are always cast at the minimum level that such a spell can be cast by its associated class. The mentioned Fireball spell would be at 5<sup>th</sup> level caster, the minimum that a Magic-User could otherwise produce the spell. Of course, this ability is irrelevant for spell using bards with the spells appropriate to their base.

When in a non-violent situation or at least a situation where active combat has not yet been initiated, a Bard may attempt to **Influence** the reactions of nearby individuals or groups. The targets must be intelligent or otherwise capable of appreciating the music or performance (as determined by the Game Master); mindless undead, constructs, animated objects, slimes, or other similar beings are always immune. Using the Bard's preferred performance style (see Chosen Instrument below), the subjects must make a save vs. Spells to resist the influence. The target's save is adjusted by its Wisdom modifier (if any), but is penalized by the Bard's Charisma modifier and a further 1 point for each 5 levels of the Bard (5<sup>th</sup> +1, 10<sup>th</sup> +2, 15<sup>th</sup> +3, 20<sup>th</sup> +4). Those that fail their save have their reactions shifted in the direction the Bard desires, while those that succeed recognize the attempt and their reactions are shifted in the opposite direction. Each subsequent attempt to further modify reactions gives the targets a cumulative +2 bonus on their save, with any failure erasing all gains by the Bard at once. See the Monster Reactions in the Encounter section of the Core Rules for more.

A Bard may learn two additional **languages** beyond what their race and intelligence score normally allows, however these additional languages are not part of the beginning set and must be learned during the course of game play.

Bards can produce effects collectively called **Bard Songs**, that enhance other characters in various ways, usually by playing of instruments and/or singing (detailed below).

Bardic characters have musical talent enough to play most common instruments at least marginally well, but at 1st level must declare a chosen instrument to master (stringed, bow & stringed, reed horns, brass horns, drums, or rarely keyboards, to name several but not necessarily all). The Bard requires his or her chosen instruments to produce various effects collectively called Bard Songs (detailed below). At each 5th level (5th, 10th, 15th, etc) they may choose another class of instrument to



master. Given time and reasonable resources, Bards have the skills to maintain, repair, or even produce instruments they have mastery in.

Occasionally one might find Bardic characters who specialize in other forms of performance such as epic poetry, witty comedy, acrobatics, dance or other more rare displays. The Game Master may have to improvise any particulars of such characters to determine how abilities work in conjunction with these chosen specialties. It is recommended that Bards begin play utilizing the standard types of instruments and learn these other performance techniques later during the course of the campaign.

Bards that have spell casting abilities (such as Bardic Magic-Users or Bardic Clerics) have the unique ability to “play” or perform their spell casting. Their magical words are incorporated into their lyrics or into the music itself and their somatic gestures are incorporated into their playing of instruments. This allows Bards to choose to play Bard Songs or cast as necessary without dropping their instruments. They must still do one or the other, as casting a spell (while performing) will cease any Bard Song they might have in effect. The “playing of magic” is just as easily recognizable as any other sort of spell casting; a Bard has no special talent for hiding spell casting through his or her playing. It simply allows the Bard to adventure without unnecessary switching of gear round to round.

The Game Master may restrict Bards to certain races, according to his campaign and his concept of Bards. In games that are attempting to nearly duplicate the play style of certain old-school games, Bards are limited to Humans and Half-Elves

Some Game Masters allow certain optional sub-classes in their campaigns, and some of these may be paired with the Bard quasi-class. The GM will likely have some limitations on any such combinations.

## BARD SONG MECHANIC

Bards begin play knowing two different Bard Songs plus one additional song for each point of Intelligence Bonus. At 2nd level and each even level afterwards, the Bard receives additional song proficiency which they can use to learn additional Bard Songs or to improve their proficiency with songs they already know. Song Proficiency may not be increased beyond the "maximum bonus" listed according to their level.

Listed below are the basic Bardic Songs available to Bard characters with an explanation of each song's benefit. The player should be encouraged to come up with his or her own unique song names and perhaps even come up with some sample lyrics or melody for each. Of course, this is not necessary for actual play but may enhance the role-playing aspect of the campaign.

Songs that are played during the course of combat must be played continuously. Regardless of the Bard's particular playing style, he or she may not utilize a weapon nor use a shield while playing. The Bard may move about defensively, but may not attack during a round that he is playing. If the Bard is struck in combat, the effect is immediately canceled until the Bard's turn when he or she can resume playing, however, a Bard can choose to end a song (with flourish) so that the effect lingers one additional round. This allows the Bard to take advantage of the song effect himself on his next turn. When Bards are playing on opposing sides of a battlefield, all bonuses and penalties apply, sometimes creating a situation of a "net" bonus/penalty.

Sometimes Bards play together as a duet, quartet, etc. Each Bard must know the same songs to participate in such collective Bardic Song playing. The highest proficiency Bard forms the base bonus and adds one for each participating Bard, up to a maximum of +5 (added to the highest level Bard's ability). However, any one Bard that is interrupted or fails to continue play will spoil the entire performance for all the Bards.



## The Songs

The songs listed below are the most common sort of Bard Songs. Other more rare or unique songs may be developed over the course of play by the Game Master or intrepid players. Any new abilities should mirror the power levels shown by those listed here.

**Alertness Song (rondo)** – While playing this quiet tune, all allies within 10 feet are less likely to be surprised, reducing the die roll range by 1 (from 1-2 on d6 to a roll of 1 on d6). A second rank of proficiency reduces the chance further to a roll of 1 on d8, and a third rank modifies the roll to 1 on d10. Proficiency in this particular Bard Song may not be increased beyond 3 such ranks.

**Battle Song, offense (march)** – While playing all allies within 60 feet receive the benefit of +1 on their attack rolls.

**Battle Song, defense (strophic)** – While playing all allies within 60 feet receive the benefit of +1 on their Armor Class.

**Charms Song (lullaby)** – By playing lullaby, a Bard lulls those listening into a drowsy day-dreamy state. Allies are unaffected, but others have a -1 penalty on saves versus sleep, charms, illusions, suggestions and similar effects.

**Funeral Song (requiem)** – While playing this song, undead creatures (or vile beings from netherworld regions) are more easily turned by clerics or those with similar powers. The cleric receives a +1 to his or her Turning attempt.

**Healing Rest Song (nocturne)** – By playing periodically during the periods of rest, each allied character including the Bard, receives the benefit of an additional point of healing (see p.51 of core rules). A major disruption of the rest period will spoil the effect.

**Laying of Hands Song (hymn)** – While playing a song of divine inspiration, any divine spell casters within 60 feet receive an additional +1 point per die of healing spells.

**Lock Picking Song (measures)** – By this carefully timed piece, a Bard can assist in the concentration of roguish characters during attempts to Open Locks and in the Removal of Traps (but not location of such traps). The Thief gets a +5% bonus on such attempts for each rank of proficiency of the Bard. Any character with such abilities can benefit from the song's effect.

**Magic Dampening Song (elegy)** – When playing this tune, magical effects are easier to shrug off, granting a +1 to any saving throw versus a magical effect (typically Wands and Spells). However, this song affects both allies and enemies equally. Only the highest proficiency Bard effect applies when multiple bards might play this song at same time.

**Magic Destruction Song (crescendo)** – When playing this tune, magical effects are much more destructive, granting a +1 to the effective caster level of damaging spells originating within 60 feet of the Bard, modifying spell effects such as range, damage, and/or duration. This song affects both allies and enemies equally. Only the highest proficiency Bard effect applies when multiple bards might play this song at same time. The empowered caster does not receive additional memorized spells or other level derived benefits, only increased effectiveness with their current allotment of damaging spells.

**Morale Boost Song (polonaise)** – While the Bard plays, allies within 60 feet have the benefit of +1 on morale or saves against fear effects.

**Morale Killing Song (caprice)** – While the Bard plays, any enemies within 60 feet have a penalty of -1 on morale or saves against fear effects.

**Pied Piper Song (allegro)** – While playing this song, natural animals (including giant varieties) are more easily befriended or calmed by druids or those with similar powers. The druid receives a +1 to his or her Animal Affinity (Turning) attempt. While the song is playing, any animal specific charm or control type spell (as determined by Game Master) has a -1 penalty to the animal's saves.

**Recall Song (lament)** – This calming tune aids concentration and contemplation, allowing a spell caster (including the playing Bard if applicable) to recall a previously cast 1st level spell after a period of 1 hour of meditation while the Bard plays. Neither the Bard nor the spell caster may be interrupted during this time. No one spell caster may benefit from this effect more than once per day, but multiple spell casters may benefit from the effect. Increased proficiency allows spells of higher level to be recalled (up to level 5 spells), but the spell caster may choose lower level spells if desired. Regardless, only one spell can be recalled.

**Travel Song (barcarolle)** – By playing a rhythmic tune during the majority of a day's traveling time, the allied group receives the benefit of +10% additional distance after all other factors are figured. Each additional level of proficiency increases this bonus by an additional +10% (up to +50% maximum).

**Holy Characters (quasi-class)**

Divine Lvl	Divine Prot.	Lay Hands & Holy Burst	Divine Lvl	Divine Prot.	Lay Hands & Holy Burst
1	+2	1/day	11	+3	3/day
2	+2	1/day	12	+3	4/day
3	+2	1/day	13	+3	4/day
4	+2	2/day	14	+3	4/day
5	+2	2/day	15	+3	4/day
6	+2	2/day	16	+3	5/day
7	+2	2/day	17	+3	5/day
8	+2	3/day	18	+3	5/day
9	+2	3/day	19	+3	5/day
10	+3	3/day	20	+4	6/day

Holy characters are those who have dedicated themselves to serve the powers of goodness. Regardless of their base class, by adhering to ideals of care, charity, benevolence, and protection of innocence, the deities of goodness grant certain powers to those who prove themselves worthy. The cost is high, as Holy characters must have a minimum Charisma score of 15 and must pay an additional +10% experience in order to advance levels in their base class.

Holy characters must always act in a manner that exemplifies goodness, follow the directives of their religion, and must tithe at least 10% of their earnings toward charitable giving (but never to other player characters). A Holy character may only keep one suit of magical armor (or clothing), one shield, two magical weapons, and a total of five other permanent magical items (charged items such as wands included). The GM may assign other stipulations to suit any campaign, cultural, or regional differences. In exchange, the Holy character gains some measure of divine power so that he or she may defend the weak and battle against the forces of darkness. Any failure to follow the path of goodness will result in the loss of the given powers. Even an inadvertent act of questionable nature must be atoned for at first opportunity, lest the Holy character be stripped of title and ability.

A Holy character may heal wounds by calling upon divine powers and Laying Hands upon the injured individual (or himself). Each application of **Lay Hands** will restore Hit Points equal to the Holy character's level, up to the individual's normal full Hit Point total. The Holy character may use the power a number of times per day according to their level (see chart) plus their Charisma bonus. For instance, a 3<sup>rd</sup> level Holy Character with a 15 Charisma (+1 bonus) can Lay Hands twice per day. At 4<sup>th</sup> level the character can do this an additional time each day.

A Holy character may channel divine power in order to combat the forces of darkness. This **Holy Burst** causes damage equal to the Holy character's current level to any creatures of the netherworld or undead, affecting all such creatures within a 10' radius. The Holy character may use the apotropaic power a number of times per day according to their level (see chart) plus their Charisma bonus. For instance, a 3<sup>rd</sup> level Holy Character with a 15 Charisma (+1 bonus) can produce a Holy Burst twice per day. At 4<sup>th</sup> level the character can do this an additional time each day. A Holy Cleric may combine this effect with his or her normal Turn Undead ability, but is otherwise usable only once per round.

Holy characters benefit from **Divine Protection**, a sort of permanent version of the Protection from Evil spell, which surrounds their body. This protection, which cannot be dispelled, grants a +2 bonus to Armor Class and Saves against attacks by evil beings, but does not offer the secondary effects of the spell. At level 10 the bonus increases to +3, and at level 20 the protection again increases to +4. Although the effect is intended to protect the character from creatures of the netherworld, undead, or extreme cases of malicious beings, the GM has final say in what exactly constitutes 'evil'. Many creatures, while capable of being quite nasty at times, are not inherently evil, even if they have diametrically opposing views than that of typical character races.

Holy characters are known by several terms, often tied to specific campaigns or cultures, with each term typically associated with specific class combinations. The use of such titles are not obligatory and are only offered to encourage appropriate role-play ideas. The traditional Holy Fighter is typically called a Paladin, while a Holy Magic-User usually takes on the title of Theurge. Already known as holy men, especially devout Clerics are known as Templars. While seemingly contradictory, Holy Thieves are possible, using their roguish skills against vile and evil organizations or creatures. These noble rogues often call themselves Avengers.

Some Game Masters allow certain optional subclasses in their campaigns. The GM may allow Holy characters on certain class combinations. Holy Knights (Crusaders) and Holy Rangers (Guardians) are likely combinations. Some optional classes should not be allowed in any case due to their obvious contradictory natures, such as Necromancers or Assassins. In any case, the GM is the ultimate deciding factor on all optional class options.

Additionally, the Game Master may declare that some magical items may only function in the hands of a Holy Character. Such items may have absolutely no function in others' hands or may work at lesser ability.



**Sage (quasi-class)**

Level	In Special Category	In Major Field	In Minor Field	Outside Fields
1	60 %	50 %	30 %	-
2	64 %	54 %	34 %	4 %
3	68 %	58 %	38 %	8 %
4	72 %	62 %	42 %	12 %
5	76 %	66 %	46 %	16 %
6	80 %	70 %	50 %	20 %
7	82 %	72 %	52 %	22 %
8	84 %	74 %	54 %	24 %
9	86 %	76 %	56 %	26 %
10	88 %	78 %	58 %	28 %
11	90 %	80 %	60 %	30 %
12	91 %	81 %	61 %	31 %
13	92 %	82 %	62 %	32 %
14	93 %	83 %	63 %	33 %
15	94 %	84 %	64 %	34 %
16	95 %	85 %	65 %	35 %
17	96 %	86 %	66 %	36 %
18	97 %	87 %	67 %	37 %
19	98 %	88 %	68 %	38 %
20	99 %	89 %	69 %	39 %

Sages are scholars and collectors of esoteric information, often sequestering themselves in libraries containing obscure information. Regardless of their base class, a Sage is a valuable resource for most adventuring parties. Sage characters must have a minimum Intelligence score of 13 and must pay an additional +10% experience in order to advance levels in their base class.

Fields of specialty must be chosen. A Sage has one Major field of study with three Special Categories within that major field. In addition, the Sage has two Minor Fields of study, but they do not choose special categories within these minor fields. Because of their general academic background, they have been exposed to a variety of topics that go beyond their chosen fields.

The basic chance to know the answer to a general question is listed in the table above. The chance of success is modified by the character's Intelligence bonus. Simply roll d% and if the result is less than the listed chance (modified by Intelligence bonus), then the character knows some relevant information with regards to the query. When the question is more specific, apply a -20% penalty. A question that is very exacting in its nature has a -40% penalty. The Game Master may further modify the chance of success (either up or down) to reflect specific prior experience, previous research in

the same subject matter, or other considerations. For instance, if the situation requires the Sage to utilize a library located in a foreign land, with texts often utilizing language or dialects unfamiliar to the Sage, then the Game Master may penalize the character substantially.

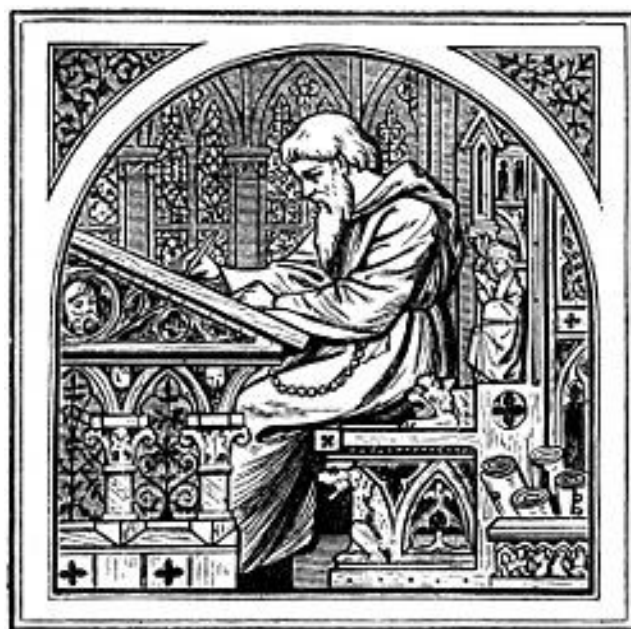
Examples of the different types of questions:

General: Do humanoids inhabit the region north of the Great Mountains?

Specific: Do hobgoblins of the Three Skulls tribe live in the region north of the Great Mountains?

Exacting: Do the hobgoblins of the Three Skulls tribe living in the region north of the Great Mountain possess the dread artifact known as "The Great Spear of Kaliban"?

While a successful Sage check should provide some relevant information, the Game Master should be careful not to provide information that does not exist in the campaign. For instance, in the typical pseudo-medieval based campaign there will not be scientific knowledge of electronics, nuclear engineering, carbon-composite materials, or other modern advances. Even a rudimentary firearm is just not possible in a setting where, at the very best, rough black powder is a recent invention. Any attempts to divine topics outside of the milieu will fail utterly, regardless of the player's best rationale or argument for such meta-game information.





**Sage Fields of Study**

Each Field of Study is followed by example Special Categories that may be chosen. The list of fields and the subsequent special categories are not exhaustive. Some Fields of Study may overlap into other fields of study. Fields are in **bold type**, while sub-categories are normal type.

The Sage Character must choose one Major Field of Study with 3 sub-categories within that field. In addition, the sage selects two Minor Fields, but does not select any sub-categories within these fields.

**Humankind (by country/region),  
Demi-Humans Humanoids, & Giant-kind  
(by specific race, each as a separate field of study)**

Anatomy & Physiology  
Art & Music  
History  
Heraldry & Symbolism  
Languages  
Legends & Folklore  
Law & Customs  
Medicines & Herbalism (non-magical)  
Philosophy & Ethics  
Politics & Genealogy  
Populations & Demography  
Psychology & Sociology  
Social Structure  
Theology & Myth  
Warfare (history/tactics)

**Physical Universe**

Architecture & Engineering  
Astronomy  
Chemistry  
Geography  
Geology & Mineralogy  
Mathematics  
Meteorology & Climatology  
Oceanography  
Physics  
Topography & Cartography

**Planar Environs (by plane/dimension)**

Accessing and Departing Plane (travel to/from)  
Denizens & Societies  
Ecological Regions & Environmental Concerns  
Fauna of Plane  
Flora of Plane  
Geography of Planes (topography & cartography)  
Monstrosities of Plane  
Physical Sciences & Differences from Prime  
(chemistry, physics, geology, etc.)

**Fauna (natural)**

Amphibians  
Arachnids  
Avians  
Cephalopods & Echinoderms  
Fish, Crustaceans & Mollusks  
Insects  
Mammals & Marsupials  
Reptiles

**Fauna (monstrous)**

Aquatic (including fishlike, crustaceans & mollusk)  
Arachnoid & Insectoid  
Avians & Skydwelling  
Cephalopods & Echinoderms  
Draconian Studies (dragons and draconic beings)  
Mammals & Marsupials  
Reptiles (non-draconic)

**Flora**

Bushes & Shrubs  
Flowers  
Fungi, Molds, & Slimes  
Grasses & Grains  
Herbs & Weeds  
Mosses & Ferns  
Trees  
Unnatural, Strange, Magical, & Monstrous Flora

**Supernatural & Unusual**

Astrology, Numerology, and Portents  
Afterlife, Ghosts, and other Spirits  
Cryptography & Codes  
Dweomercraft (item crafting)  
Faerie, Fey, Sidhe and related topics  
Heraldry, Signs & Sigils  
Magical Studies – Divination  
Magical Studies – Transmutation  
Magical Studies – Necromancy  
Magical Studies – Evocations  
Magical Studies – Conjurations  
Magical Studies – Enchantments  
Metaphysics & Planar Interactions

## Open Game License

### INTRODUCTION

**Quasi Classes: A Basic Fantasy Supplement** (hereinafter "the Supplement") is based on the System Reference Document v3.5 ("SRD"), which is Open Game Content. The text of the Open Game License itself is not Open Game Content. Instructions on using the License are provided within the License itself.

**Designation of Open Game Content:** The entire text of the Supplement (except the Open Game License, as noted above) is Open Game Content, released under the Open Game License, Version 1.0a (reproduced below) as described in Section 1(d) of the License. Artwork incorporated in this document is not Open Game Content, and remains the property of the copyright holder.

**Designation of Product Identity:** Product identity is not Open Game Content. The following is designated as product identity pursuant to OGL v1.0a(1)(e) and (7): (A) product and product line names, including Basic Fantasy Role-Playing Game, Basic Fantasy RPG, and BFRPG, as well as the phrase "make mine Basic"; (B) all artwork, logos, symbols, graphic designs, depictions, likenesses, formats, poses, concepts, themes and graphic, photographic and other visual representations, including the "eye" logo, which is the personal mark of Chris Gonneman for his various products, and which is Copyright © 2002 Chris Gonneman, and the "Scribbled Dragon," which is Copyright © 2005 Erik Wilson; (C) logos and trademarks, including any trademark or registered trademark clearly identified as product identity by the owner of the product identity, and which specifically excludes the open game content.

More information on the Open Game License can be found at:

<http://www.wizards.com/d20>

### OPEN GAME LICENSE VERSION 1.0A

The following text is the property of Wizards of the Coast, Inc. and is Copyright 2000 Wizards of the Coast, Inc ("Wizards"). All Rights Reserved.

1. Definitions: (a) "Contributors" means the copyright and/or trademark owners who have contributed Open Game Content; (b) "Derivative Material" means copyrighted material including derivative works and translations (including into other computer languages), potation, modification, correction, addition, extension, upgrade, improvement, compilation, abridgment or other form in which an existing work may be recast, transformed or adapted; (c) "Distribute" means to reproduce, license, rent, lease, sell, broadcast, publicly display, transmit or otherwise distribute; (d) "Open Game Content" means the game mechanic and includes the methods, procedures, processes and routines to the extent such content does not embody the Product Identity and is an enhancement over the prior art and any additional content clearly identified as Open Game Content by the Contributor, and means any work covered by this License, including translations and derivative works under copyright law, but specifically excludes Product Identity. (e) "Product Identity" means product and product line names, logos and identifying marks including trade dress; artifacts; creatures characters; stories, storylines, plots, thematic elements, dialogue, incidents, language, artwork, symbols, designs, depictions, likenesses, formats, poses, concepts, themes and graphic, photographic and other visual or audio representations; names and descriptions of characters, spells, enchantments, personalities, teams, personas, likenesses and special abilities; places, locations, environments, creatures, equipment, magical or supernatural abilities or effects, logos, symbols, or graphic designs; and any other trademark or registered trademark clearly identified as Product identity by the owner of the Product Identity, and which specifically excludes the Open Game Content; (f) "Trademark" means the logos, names, mark, sign, motto, designs that are used by a Contributor to identify itself or its products or the associated products contributed to the Open Game License by the Contributor (g) "Use", "Used" or "Using" means to use, Distribute, copy, edit, format, modify, translate and otherwise create Derivative Material of Open Game Content. (h) "You" or "Your" means the licensee in terms of this agreement.

2. The License: This License applies to any Open Game Content that contains a notice indicating that the Open Game Content may only be Used under and in terms of this License. You must affix such a notice to any Open Game

Content that you Use. No terms may be added to or subtracted from this License except as described by the License itself. No other terms or conditions may be applied to any Open Game Content distributed using this License.

3. Offer and Acceptance: By Using the Open Game Content You indicate Your acceptance of the terms of this License.

4. Grant and Consideration: In consideration for agreeing to use this License, the Contributors grant You a perpetual, worldwide, royalty-free, non-exclusive license with the exact terms of this License to Use, the Open Game Content.

5. Representation of Authority to Contribute: If You are contributing original material as Open Game Content, You represent that Your Contributions are Your original creation and/or You have sufficient rights to grant the rights conveyed by this License.

6. Notice of License Copyright: You must update the COPYRIGHT NOTICE portion of this License to include the exact text of the COPYRIGHT NOTICE of any Open Game Content You are copying, modifying or distributing, and You must add the title, the copyright date, and the copyright holder's name to the COPYRIGHT NOTICE of any original Open Game Content you Distribute.

7. Use of Product Identity: You agree not to Use any Product Identity, including as an indication as to compatibility, except as expressly licensed in another, independent Agreement with the owner of each element of that Product Identity. You agree not to indicate compatibility or co-adaptability with any Trademark or Registered Trademark in conjunction with a work containing Open Game Content except as expressly licensed in another, independent Agreement with the owner of such Trademark or Registered Trademark. The use of any Product Identity in Open Game Content does not constitute a challenge to the ownership of that Product Identity. The owner of any Product Identity used in Open Game Content shall retain all rights, title and interest in and to that Product Identity.

8. Identification: If you distribute Open Game Content You must clearly indicate which portions of the work that you are distributing are Open Game Content.

9. Updating the License: Wizards or its designated Agents may publish updated versions of this License. You may use any authorized version of this License to copy, modify and distribute any Open Game Content originally distributed under any version of this License.

10. Copy of this License: You MUST include a copy of this License with every copy of the Open Game Content You Distribute.

11. Use of Contributor Credits: You may not market or advertise the Open Game Content using the name of any Contributor unless You have written permission from the Contributor to do so.

12. Inability to Comply: If it is impossible for You to comply with any of the terms of this License with respect to some or all of the Open Game Content due to statute, judicial order, or governmental regulation then You may not Use any Open Game Material so affected.

13. Termination: This License will terminate automatically if You fail to comply with all terms herein and fail to cure such breach within 30 days of becoming aware of the breach. All sublicenses shall survive the termination of this License.

14. Reformation: If any provision of this License is held to be unenforceable, such provision shall be reformed only to the extent necessary to make it enforceable.

### 15. COPYRIGHT NOTICE

Open Game License v 1.0 Copyright 2000, Wizards of the Coast, Inc.

System Reference Document Copyright 2000-2003, Wizards of the Coast, Inc.; Authors Jonathan Tweet, Monte Cook, Skip Williams, Rich Baker, Andy Collins, David Noonan, Rich Redman, Bruce R. Cordell, John D. Rateliff, Thomas Reid, James Wyatt, based on original material by E. Gary Gygax and Dave Arneson.

Basic Fantasy Role-Playing Game Copyright © 2006 Chris Gonneman.

Quasi Classes: A Basic Fantasy Supplement Copyright © 2012 R. Kevin Smoot.

### END OF LICENSE